

# Kompositionen

von

## Henri Wieniawski.

*2 Mazourkas für Violoncelle op. 12*

- |  |      |   |      |
|--|------|---|------|
| Op. 7. <b>Capriccio-Valse</b> pour Violon avec Piano . . . . .   | 2 —  | Op. 17. <b>Légende</b> , für Violine solo mit Begleitung von 2 Violinen, Viola, Violoncell und Kontrabass (oder 2 Violoncells) bearbeitet von Richard Hoffmann. |      |
| Op. 9. <b>Romance sans Paroles et Ron-do élégant</b> pour Violon avec Piano . . . . .  | 2 50 | Partitur . . . . . netto  | 2 —  |
| Op. 11. <b>Le Carnaval russe</b> . Improvisations et Variations humoristiques sur l'Air national russe populaire: „Po ulicy mostovoj“ pour Violon avec Piano . . . . . | 2 50 | Solostimme . . . . .  | — 50 |
| Op. 12. <b>2 Mazourkas de Salon</b> : Sielanka la champêtre et Chanson polonaise, pour Violon avec Piano . . . . .   | 2 —  | Stimmen (V. I 50 Pf., V. II 25 Pf., Va., Vc. I je 50 Pf., Vc. II, B. je 25 Pf. no.) . . . . . netto   | 2 25 |
| — Pour Piano seul . . . . .  | 1 50 | Op. 18. <b>Etudes-Caprices</b> pour Violon avec accompagnement d'un second Violon.  |      |
| Op. 16. <b>Scherzo-Tarentelle</b> pour Violon avec Piano . . . . .   | 2 50 | Livre I (No. 1—4) . . . . .   | 3 —  |
| — Accompagnement transcrit pour Orchestre par Paul Gilson.   |      | Livre II (No. 5—8) . . . . .  | 3 —  |
| Partition d'Orchestre . . . . . net  | 6 —  | Op. 20. <b>Fantaisie brillante</b> sur des Motifs de l'Opéra „Faust“ de Gounod, pour Violon avec Orchestre ou Piano.  |      |
| Violon principal . . . . .   | 1 —  | Violon principal . . . . .  | 2 —  |
| Parties d'Orchestre . . . . . net  | 7 50 | Parties d'Orchestre . . . . . net   | 7 50 |
| [V. I, II, Va., Vc., B. à 60 Pf. net.]   |      | [V. I, V. II, Va., Vc. et B. à M. 1,— net.]   |      |
| Op. 17. <b>Légende</b> pour Violon avec Orchestre ou Piano.  |      | Avec Piano . . . . .  | 5 —  |
| Partition d'Orchestre . . . . . net  | 4 —  |   |      |
| Violon principal . . . . .   | — 50 |   |      |
| Parties d'Orchestre . . . . . net  | 3 —  |   |      |
| [V. I, II, Va., Vc. et B. à 25 Pf. net.]   |      |   |      |
| Avec Piano . . . . .   | 2 —  |   |      |
| Pour Violoncelle avec Piano [A. Márkewitsch] . . . . .   | 2 —  |   |      |
| Pour Piano seul [F. L. Schubert]   | 1 50 |   |      |

Wieniawski, Henri und Joseph.

- Op. 2. **Allegro de Sonate** (Presto) pour Violon et Piano concertant . . . . . 2 50

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LEIPZIG, FR. KISTNER.

G. SCHIRMER, NEW YORK.





Marziale.

VIOLINO.

Violin score for 'Marziale'. The piece is in 2/4 time and G major. It begins with a *ff* dynamic and features a variety of techniques including *tr* (trills), *pizz.* (pizzicato), *arco* (arco), *tr. arco* (trills with arco), and *tr. arco p* (trills with arco, piano). The score includes several *tr* markings and dynamic changes such as *p*, *ff*, and *rit.*. Technical markings include *sul D*, *sul A*, *rall.*, and *Viguroso.*. The piece concludes with a *rit.* marking.

VIOLINO.

*risoluto*

*poco sostenuto.*

*eff.*

*pizz. arco*

This musical score is for a violin piece. It consists of two staves. The first staff begins with a trill (tr) and is marked *risoluto*. The second staff features a triplet of eighth notes, a sixteenth-note run, and a section marked *poco sostenuto.* followed by a section marked *eff.* and *pizz. arco*.

CHANSON POLONAISE.

Andantino.

No. 2.

*p*

*mf*

*f*

*tr*

*pressez un peu*

*a tempo*

*mf*

*vall.*

This musical score is for a Polonaise, No. 2, in 3/4 time. It consists of seven staves. The first staff is marked *p*. The second and third staves are marked *mf*. The fourth and fifth staves are marked *f*. The sixth staff is marked *tr* and *pressez un peu*. The seventh staff is marked *a tempo*, *mf*, and *vall.*

Maggiore.  
Viguroso.

VIOLINO.

A violin score for the piece "Maggiore. Viguroso." in G major. The score consists of eight staves of music. The first staff begins with a forte (*ff*) dynamic. The second staff continues with similar rhythmic patterns. The third staff features a mezzo-forte (*mf*) dynamic. The fourth staff includes a trill (*tr*) and a piano (*p*) dynamic, with the instruction "cantabile" written below. The fifth staff continues with a piano (*p*) dynamic. The sixth staff features a forte (*ff*) dynamic. The seventh staff continues with a forte (*ff*) dynamic. The eighth staff concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

Minore.  
Tempo I.

VIOLINO.

First musical staff with dynamic marking *mf*. The staff contains a series of eighth and sixteenth notes with slurs and accents.

Second musical staff with dynamic marking *pp*. The staff continues the melodic line with slurs and accents.

Third musical staff, continuing the melodic line with slurs and accents.

Fourth musical staff with dynamic marking *mf*. The staff features a double bar line and continues the melodic line.

Fifth musical staff with dynamic marking *pres-*. The staff continues the melodic line.

Sixth musical staff with dynamic marking *p*. The staff includes the instruction *sez un peu* and *a tempo*. The melodic line continues.

Seventh musical staff, continuing the melodic line with slurs and accents.

Eighth musical staff with dynamic marking *p* and *ppp*. The staff includes the instruction *morendo* and features a double bar line. The melodic line concludes with a final note.

FL	Ob	Klar	Fa
Tromp	Pos	Fut	Sor Bl.
Schiz			St.
VI ①			Vc.

Joseph Haydns

# Streich-Quartette.



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|--|---|---|
| <p><b>No. 1.</b> Op. 1 No. 1. B dur. (Für den Freiherrn von Fürnberg komponiert.)</p> <p><b>No. 2.</b> Op. 1 No. 2. Es dur.</p> <p><b>No. 3.</b> Op. 1 No. 3. D dur.</p> <p><b>No. 4.</b> Op. 1 No. 4. G dur.</p> <p><b>No. 5.</b> Op. 1 No. 5. B dur.</p> <p><b>No. 6.</b> Op. 1 No. 6. C dur.</p> <p><b>No. 7.</b> Op. 2 No. 1. A dur.</p> <p><b>No. 8.</b> Op. 2 No. 2. E dur.</p> <p><b>No. 9.</b> Op. 2 No. 3. Es dur.</p> <p><b>No. 10.</b> Op. 2 No. 4. F dur.</p> <p><b>No. 11.</b> Op. 2 No. 5. D dur.</p> <p><b>No. 12.</b> Op. 2 No. 6. B dur.</p> <p><b>No. 13.</b> Op. 3 No. 1. E dur.</p> <p><b>No. 14.</b> Op. 3 No. 2. C dur.</p> <p><b>No. 15.</b> Op. 3 No. 3. G dur. (Mit dem sogen. „Dudelsack-Menuetti“.)</p> <p><b>No. 16.</b> Op. 3 No. 4. B dur.</p> <p><b>No. 17.</b> Op. 3 No. 5. F dur. (Mit der berühmten „Serenade“.)</p> <p><b>No. 18.</b> Op. 3 No. 6. A dur.</p> <p><b>No. 19.</b> Op. 9 No. 1. C dur.</p> <p><b>No. 20.</b> Op. 9 No. 2. Es dur.</p> <p><b>No. 21.</b> Op. 9 No. 3. G dur.</p> <p><b>No. 22.</b> Op. 9 No. 4. D moll.</p> <p><b>No. 23.</b> Op. 9 No. 5. B dur.</p> <p><b>No. 24.</b> Op. 9 No. 6. A dur.</p> <p><b>No. 25.</b> Op. 17 No. 1. E dur.</p> <p><b>No. 26.</b> Op. 17 No. 2. F dur.</p> <p><b>No. 27.</b> Op. 17 No. 3. Es dur.</p> | <p><b>No. 28.</b> Op. 17 No. 4. C moll.</p> <p><b>No. 29.</b> Op. 17 No. 5. G dur.</p> <p><b>No. 30.</b> Op. 17 No. 6. D dur.</p> <p><b>No. 31.</b> Op. 20 No. 1. Es dur. (No. 31—36 [op. 20 No. 1—6] nach einer alten Berliner Ausgabe „Sonnen-Quartette“ genannt, sind Nicolaus Zernkall v. Domanovecz gewidmet.)</p> <p><b>No. 32.</b> Op. 20 No. 2. C dur.</p> <p><b>No. 33.</b> Op. 20 No. 3. G moll.</p> <p><b>No. 34.</b> Op. 20 No. 4. D dur.</p> <p><b>No. 35.</b> Op. 20 No. 5. F moll.</p> <p><b>No. 36.</b> Op. 20 No. 6. A dur.</p> <p><b>No. 37.</b> Op. 33 No. 1. D dur. (No. 37—42 [op. 33 No. 1—6] sind dem russischen Großfürsten Paul gewidmet, daher auch als „Die russischen Quartette“ bekannt.)</p> <p><b>No. 38.</b> Op. 33 No. 2. Es dur.</p> <p><b>No. 39.</b> Op. 33 No. 3. C dur. Das „Vogel-Quartett“ genannt.</p> <p><b>No. 40.</b> Op. 33 No. 4. B dur.</p> <p><b>No. 41.</b> Op. 33 No. 5. G dur.</p> <p><b>No. 42.</b> Op. 33 No. 6. D dur.</p> <p><b>No. 43.</b> Op. 42. D moll.</p> <p><b>No. 44.</b> Op. 50 No. 1. B dur. (No. 44—49 [op. 50 No. 1—6] sind Friedrich Wilhelm II., König von Preussen gewidmet.)</p> <p><b>No. 45.</b> Op. 50 No. 2. C dur.</p> <p><b>No. 46.</b> Op. 50 No. 3. Es dur.</p> <p><b>No. 47.</b> Op. 50 No. 4. Fis moll.</p> <p><b>No. 48.</b> Op. 50 No. 5. F dur.</p> <p><b>No. 49.</b> Op. 50 No. 6. D dur. (Unter dem Namen „Frosch-Quartett“ bekannt.)</p> <p><b>No. 50.</b> Op. 54 No. 1. G dur. (No. 50—61 [op. 54 No. 1—3, op. 55 No. 1—3 und op. 64 No. 1—6] sind dem Grosshändler Tost gewidmet.)</p> <p><b>No. 51.</b> Op. 54 No. 2. C dur.</p> <p><b>No. 52.</b> Op. 54 No. 3. E dur.</p> | <p><b>No. 53.</b> Op. 55 No. 1. A dur.</p> <p><b>No. 54.</b> Op. 55 No. 2. F moll.</p> <p><b>No. 55.</b> Op. 55 No. 3. B dur.</p> <p><b>No. 56.</b> Op. 64 No. 1. C dur.</p> <p><b>No. 57.</b> Op. 64 No. 2. H moll.</p> <p><b>No. 58.</b> Op. 64 No. 3. B dur.</p> <p><b>No. 59.</b> Op. 64 No. 4. G dur.</p> <p><b>No. 60.</b> Op. 64 No. 5. D dur. (Das „Lerchen-Quartett“ genannt.)</p> <p><b>No. 61.</b> Op. 64 No. 6. Es dur.</p> <p><b>No. 62.</b> Op. 71 No. 1. B dur. (No. 62—67 [op. 71 No. 1—3 und op. 74 No. 1—3] sind dem Grafen Appony gewidmet.)</p> <p><b>No. 63.</b> Op. 71 No. 2. D dur.</p> <p><b>No. 64.</b> Op. 71 No. 3. Es dur.</p> <p><b>No. 65.</b> Op. 74 No. 1. C dur.</p> <p><b>No. 66.</b> Op. 74 No. 2. F dur.</p> <p><b>No. 67.</b> Op. 74 No. 3. G moll. (Das „Reiter-Quartett“ genannt.)</p> <p><b>No. 68.</b> Op. 76 No. 1. G dur. (No. 68—78 [op. 76 No. 1—6] sind dem Grafen Erdödy gewidmet.)</p> <p><b>No. 69.</b> Op. 76 No. 2. D moll. (Das „Quinten-Quartett“ genannt.)</p> <p><b>No. 70.</b> Op. 76 No. 3. C dur. (Das „Kaiser-Quartett“ genannt.)</p> <p><b>No. 71.</b> Op. 76 No. 4. B dur.</p> <p><b>No. 72.</b> Op. 76 No. 5. D dur. (Mit dem berühmten Largo in Fis dur.)</p> <p><b>No. 73.</b> Op. 76 No. 6. Es dur.</p> <p><b>No. 74.</b> Op. 77 No. 1. G dur. (No. 74 u. 75 sind dem Fürsten Lobkowitz gewidmet.)</p> <p><b>No. 75.</b> Op. 77 No. 2. F dur.</p> <p><b>No. 76.</b> Op. 103. B dur. (Dem Grafen Fries gewidmet 1803.)</p> <p><b>No. 77.</b> Op. 51. D moll. „Die sieben Worte des Erlösers am Kreuze.“ (Im Jahre 1788 für Cadix komponiert.)</p> |
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Leipzig, Fr. Kistner.

London, Alfred Lengnick, 58, Berners Street, W.



# SIELANKA la Champêtre.

H. Wieniawski. Op.12.

Nº 1.

Violino.

Piano.

Violino. *su D*

Piano.

  
  
  

*dimi - nuen - do*

*a tempo tranquillo*

*effel.*  
*sf du talon*

  
  

*a tempo tranquillo*

Leipzig, Fr. Fietner.

2026  
(F. E. G.)



2416/6

First system of musical notation. The top staff contains a complex melodic line with many sixteenth notes and slurs. The middle and bottom staves show piano accompaniment with chords and single notes. A dynamic marking *p* is present in the bottom staff.

Second system of musical notation. The top staff features a melodic line with a *p* dynamic marking and a *tr* (trill) marking. The middle and bottom staves continue the piano accompaniment. A *p* dynamic marking is also present in the bottom staff.

Third system of musical notation. The top staff has a melodic line with trills (*tr*) and slurs. The middle and bottom staves show the piano accompaniment.

Fourth system of musical notation. The top staff includes a melodic line with trills (*tr*) and slurs, ending with a *dim.* (diminuendo) and *pp* (pianissimo) dynamic marking. The middle and bottom staves show the piano accompaniment, also ending with a *dim.* and *pp* dynamic marking.

Marziale.

ff pizz.

Musical score for the first system of 'Marziale'. The top staff is a single melodic line with various ornaments and dynamics, including *ff* and *pizz.*. The bottom staff is a piano accompaniment consisting of chords and rhythmic patterns, marked with *f*.

arco

Musical score for the second system of 'Marziale'. The top staff continues the melodic line, marked with *arco*. The bottom staff continues the piano accompaniment.

pizz. arco p tranquillo p

*f* *f*

Musical score for the third system of 'Marziale'. The top staff features a melodic line with trills and ornaments, marked with *pizz. arco*, *p*, and *tr. tranquillo p*. The bottom staff has a piano accompaniment with *f* dynamics.

p rall.

*p* *rall.*

Musical score for the fourth system of 'Marziale'. The top staff continues the melodic line with trills and ornaments, marked with *p* and *rall.*. The bottom staff continues the piano accompaniment, also marked with *p* and *rall.*.

Viguroso.

*ff*

Viguroso.

*ff*

*mf*

*mf*

*tr*

*tr*

*tr*

Risoluto.

*ritard.*

*f*

Risoluto.

*ritard.*

*f*

*poco sostenuto*

*effet.*

*pizz. arco*

# CHANSON POLONAISE.

Nº 2.

Violino. *Andantino.*

Piano. *Andantino.*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part consists of chords and arpeggiated figures.

Second system of musical notation. The vocal line includes the instruction *presser un peu* and *a tempo*. The piano part includes the dynamic marking *mf* and the instruction *a tempo*.

Third system of musical notation. The vocal line includes the instruction *rall.*. The piano part includes the instruction *rall.*.

Maggiore.  
Viguroso.

Fourth system of musical notation, starting with the tempo change *Maggiore. Viguroso.* and dynamic marking *ff*. The piano part includes the dynamic marking *f*.

Fifth system of musical notation, continuing the *Maggiore. Viguroso.* section.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff is a piano accompaniment with chords and single notes. The dynamic marking *mf* is present in both staves.

Second system of musical notation. The upper staff features a melodic line with a *puntabile* marking. The lower staff is a piano accompaniment. Dynamic markings include *p* and *rall.*

Third system of musical notation. The upper staff has a melodic line with a *f* dynamic marking. The lower staff is a piano accompaniment with a *f* dynamic marking.

Minore.  
Tempo I.

Fourth system of musical notation, starting in a minor key. The upper staff has a melodic line with a *mf* dynamic marking. The lower staff is a piano accompaniment with a *mf* dynamic marking.

Fifth system of musical notation. The upper staff has a melodic line with a *pp* dynamic marking. The lower staff is a piano accompaniment with a *pp* dynamic marking.

Ped.

mf

mf

This system contains two staves. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *mf* (mezzo-forte) is present in both staves.

*presser un peu*

This system contains two staves. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *mf* is present in the lower staff.

*a tempo*

*a tempo*

*p*

*p*

This system contains two staves. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *p* (piano) is present in both staves. The tempo marking *a tempo* is present in both staves.

*morendo*

*morendo*

*p*

*pp*

This system contains two staves. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and a bass line. The dynamic marking *p* (piano) is present in the upper staff, and *pp* (pianissimo) is present in the lower staff. The tempo marking *morendo* (diminuendo) is present in both staves.